

(Book 5.) Lesson 43b.

## Single Position Stretch Arpeggios (cont'd)

Relax the hand and allow the fingers to do the stretches.

### Second Inversion:

C6 Cm6

Cdim7 C7

Continue both of the routines through the cycle of fifths, adjusting the octave as needed. Notice that I have written the Diminished 7th chord arpeggios with enharmonic notation.

### Third Inversion:

Bb6 Bbm6

Bbdim7 Bb7

"In due course, several other ways of fingering four part arpeggios will be suggested. If you have learned your fingerboard well and can spell all chords and/or arpeggios in all inversions, forwards and backwards, this should cause you very little trouble. If you have not learned to spell the chords and arpeggios and such, you must return to the point where you decided that I was wrong and give this method another chance. You can circumvent knowledge, but in my opinion, it is a cruel trick to play on yourself.

The method of judiciously spreading the same melodic patterns over the harmonic framework of every tune could turn out to be as big a bore as taking the time to learn the craft properly in the first place. In the first way, invention stops but in the second way, there is no end to invention. This of course is assuming that you have the built in talent to invent."

The above is a direct quote from "Mr. Bradans" personal notes. (G.A. editor & collaborator)